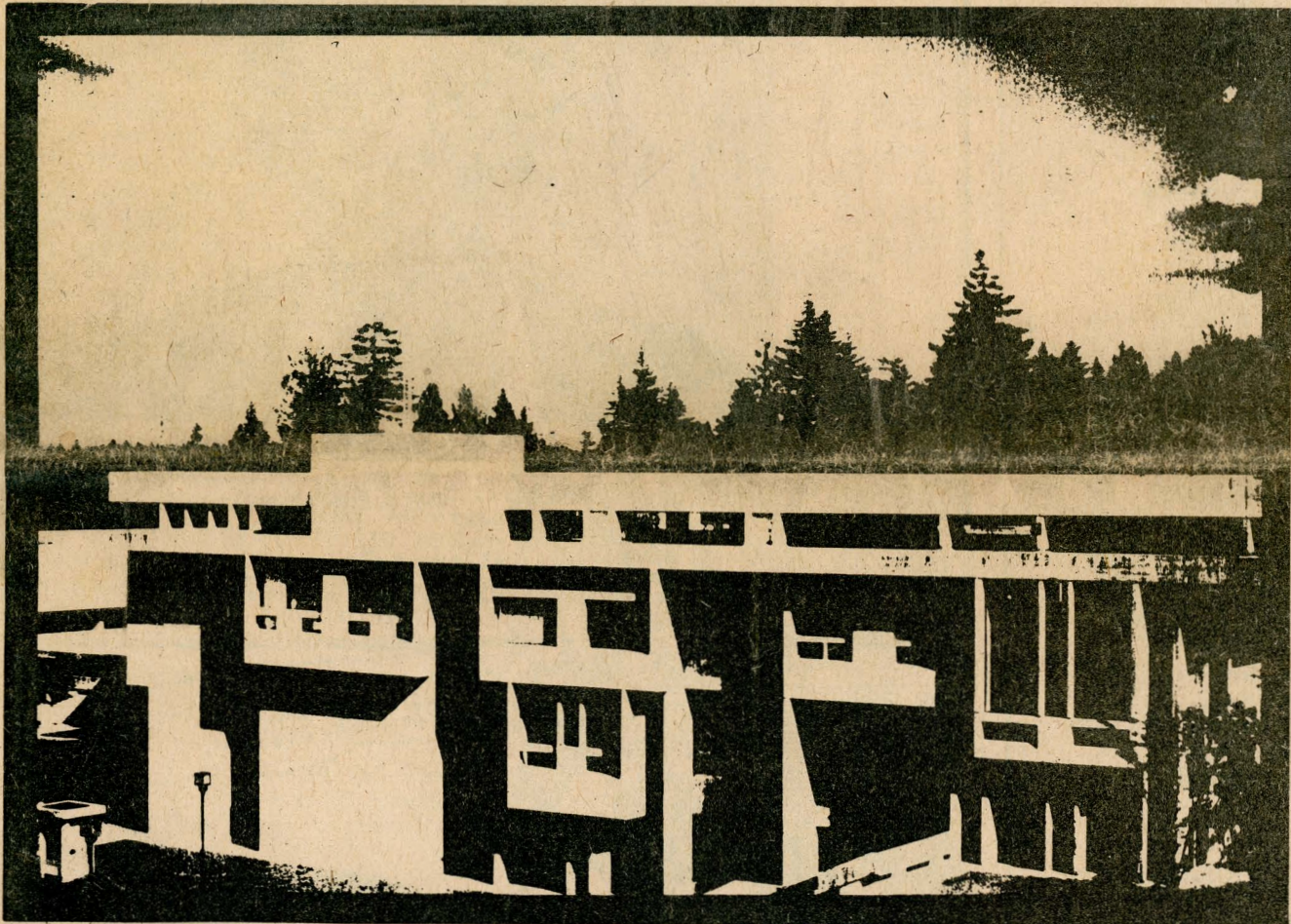


# the program guide

**KAOS-FM 89.3 OLYMPIA**

*OCTOBER*

**FREE**



LOST MUSIC MAGAZINE

# OP3

**KAOS**  
NON-COMMERCIAL COMMUNITY RADIO  
OLYMPIA WA 98505 206/866-5267

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81-55 260 ST  
FLORAL PARK, NY 11004  
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Permit No. 65



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**the  
program guide****OP 3**

COVER PHOTO OF KAO'S STUDIOS  
IS FOUND ART. CREDIT WILL BE  
GIVEN WHEN WE FIND THE ARTIST.

**LESTER BOWIE**

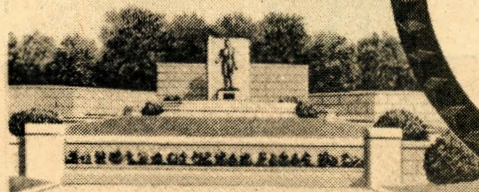
LESTER BOWIE

THE EDITOR'S FAVORITE DIRECTION.  
BOWIE, CURRENTLY WITH STELLAR,  
PERCUSSIONIST JACK DEJOHNETTE'S  
DIRECTIONS HAS RECORDED AS A  
LEADER ON MUSE RECORDS AND HAS  
CONTRIBUTED GREATLY TO THE ART ENSEMBLE

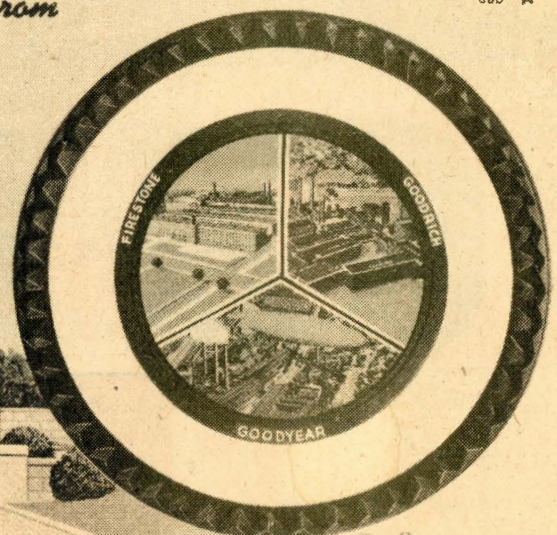
OF CHICAGO, ONE OF MY TWO FAVORITE  
JAZZ/NEW BLACK MUSIC GROUPS - THE  
OTHER IS THE REVOLUTIONARY ENSEMBLE.

GREETINGS *from*  
**AKRON**  
OHIO

RUBBER MANUFACTURING  
CENTER OF THE  
WORLD



GOODYEAR MEMORIAL



835 ★

© CURT TEICH &amp; CO., INC.



# NOTES

LMN wrote to Mudcat—an acoustic blues duo—in Iowa City, but the letter was returned. Anyone seen them?

Paragon (530 Warm Springs Ave., Boise, ID 83702) are in need of an honest lawyer and a PR agent. Know of any?

Two good-sounding stations: WCUW, 950 Main St., Worcester, MA 01610 and KDVS, 14 Lower Freeborn Hall, Davis, CA 95616.

Gary Wilson Fan Club, 204 Bermond Ave., Endicott, NY 13760 \$5.

Why is Red Star the only label that wants to sign the Fleshtones?

OP Music Assignment  
Record Gary Wilson's "Love is a Sickness" ©1978 on a cassette as a musical piece and send it to us. All entries will be graded in OP.

How are OP magazine and KAOS-FM connected? Are they the same? Should I send records to KAOS also? Do they play new wave? OP and KAOS have collided like ships in the night. OP is part of the Lost Music Network. The Program Guide is part of KAOS. The Program Guide and OP are working together right now. OP is not part of KAOS and KAOS is not part of the Lost Music Network. Got that? KAOS does play "new wave" and should be receiving any record that other stations are reluctant to touch.

LEILA & THE SNAKES sing "Rock and Roll Weirdos" on Asp Records, Box 29502, San Francisco, CA 94129 \$2.00 ppd.

The Second Society?

What are your ideas, feelings, goals? Who? Me?

What can I do for OP? Do you answer mail? What time is it? Spread the word. Sell ads for us. Yes, slowly. 7:14 PM. ▲

Mrs. Grady, right, was of great aid in solving the mystery of her sister.



## the program guide

The Program Guide is a non-profit magazine, published monthly by KAOS FM, Olympia, a non-commercial community radio station. Contributions to the station are tax-deductible. Postal address: The Program Guide, KAOS FM, Olympia Wa. 98505.

Submissions of work: To the Editor. Return scripts cannot be promised unless a stamped, addressed envelope is included with the contribution.

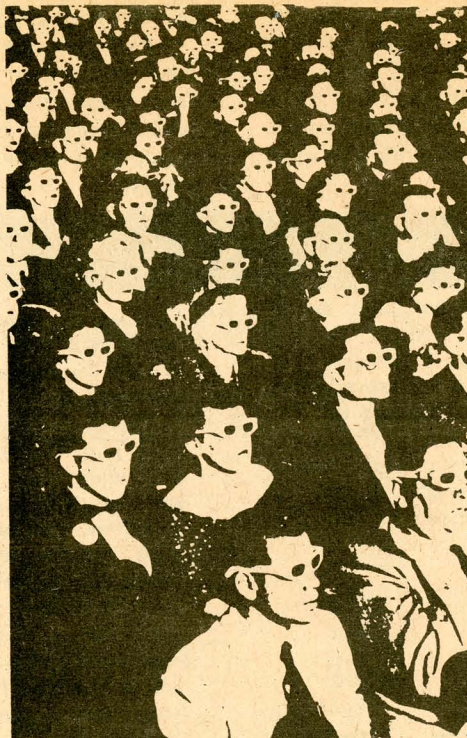
Printed by the Shelton-Mason County Journal.

"Love is a Sickness"

I thought about the way you smiled,  
The way we kissed, the way I felt when  
I talked to you on the phone late at night,  
All I feel now is emptiness, darkness,  
You were everything and then nothing,  
You were my total being, my total existence,  
My energy force was consumed every  
Living second of my life with only one thought,  
I couldn't sleep, I couldn't eat,  
I couldn't do anything RIGHT!  
Please Help Me God,  
I can only close my eyes forever,  
You were MY SICKNESS!!!  
YOU WERE MY GOD!!!

Gary Wilson ©1978

Gary Wilson copyright 1978

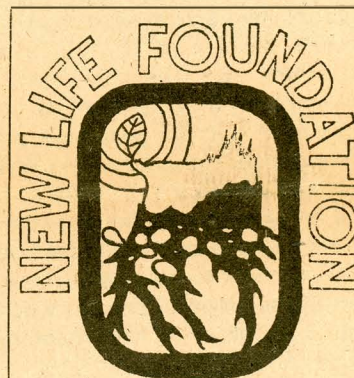


Who OP is

Editor - John Foster, Managing Editor -  
Alisa X. Newhouse

All letters, articles, should be addressed to:

P.O. Box 2391  
Olympia, WA 98507



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## Editorial

The Program Guide has a new editor and I is it. The two identical red-headed New Zealanders—Malcolm Burgess and Baker—who conspired for many months to bring their editorial prowess nay genius to the guide have returned penniless to the foreign soil of their homeland, leaving the guide defenseless against the onslaught of self-indulgence brought on by my own uninspired yet humble leadership.

Alas, you, belabored reader, must cringe as I chuckle to myself, nostalgically recalling that fateful day last spring in a North Dakota Greyhound depot where I first laid eyes on Baker/Burgess (whichever it was) and thought, "He is a stranger here and so am I." Now they are gone.

Mal ran a tight ship. Mine will be content to float. I'd like the Program Guide to be good, entertaining, informative even, but rather than high blood pressure at 22, I'll gladly succumb to casual good-natured patter. Any definitive works will require someone else's composition. So here it is . . . an open invitation to submit anything whatsoever to the guide. I have few preconceptions as to what the guide should contain. I'd also like to welcome semi-formally any KAOS staff contributions. The KAOS staff, of course, is anyone who comes out to the station and helps where help is needed.

What the guide needs is a good salesperson and there's money in it, too. Wait! I've slipped into something else. The only mystical thing about radio is the reactions it elicits from its listeners. Some persons in radio think that the gods have personally given them the powers to ride the airwaves. Well alright, it's a miracle, but you can share in it. You can play a song on the radio and it can make me behave strangely. I can play a tune on the radio, and it can make you dance.

If you want to listen go right ahead. If you'd like to be part of the group of persons who are KAOS, come on up. Your compulsion is not uncommon, and only the most ill-mannered staffers bite.

Next on the agenda: Who listens to KAOS? I'd like to find out once and for all. I have this feeling that KAOS would have a more avid audience if it played much more folk and mellow-type music, familiar classical works, melodic jazz, and familiar 60's rock. Am I right? Do you hate people talking? Punk rock? Avant-garde anything? I think KAOS is disproportionately represented by different segments of the population in the listening area. Punks and punk sympathizers (like myself) will flock to any station that will have them; thus, lots of punk and punk-offshoot music. Elitists and snobs likewise (like myself) will want to play esoteric pieces for raw fruits and destripped dulcimer and wailing cacophonous horns; thus, avant-garde everything.

People who think they are witty and fascinating conversationalists (like myself) will want to talk; thus, lots of ums, ahs, and undiluted boredom. However, folkies, classicists, and the like usually have better things to do than fool around at a radio station. Consequently, they're not up there vying for airtime and their favorite musics are not in strong evidence at KAOS. It's vicious.

Actually, some of these musics are available on other stations within range (with an antenna hookup). Popular musics of all sorts (except punk) are on other stations. Blues, bluegrass, local music, ethnic music (including American music such as cajun), real gospel (not the sterile pap), new black music, new music (avant-garde stuff), latin music, old-time music, early R&B and soul, classic jazz, experimental rock-based music, lesser-known works from past centuries, and spoken pieces are all missing from all other stations except the less adventurous KRAB in Seattle.

KAOS can only be a sampler of the great musics that have made their way onto tape. I love samplers. It is from these all-too-brief tastes that I select those pieces which must be heard and heard again, those types of music that make me feel alive. Why do you listen to KAOS?

## LETTERS TO THE EDITOR

I got my OP2 a little while ago and it was a great treat. Better than the hot OP1. A while back I wrote you and sent a Lord Manuel EP. Since you didn't write I don't know if you got it or not. I'd like to. (I didn't—ed.) I'm pretty much recovered from my accident (accident?) so I've finally started putting out my own newsheet "High Voltage"—my attempt at furthering the line OP is working on. I hope you like it. There is alot of great unheard music to be spread around. I try to find new stuff all the time. I'm distributing what's left of Rebecca's record. She moved from S.F. to N.Y.

Ed Singer  
A.5483 144th Av.  
Holland, MI 49423 ■



Just became aware of your mag and you have us all-hopped-up her in Wor-cest-er. It did our hearts good to see that the Gary Wilson legacy has reached the Pacific NW. We got his album last year and it immediately became a classic. Good show. Basically, our station preaches the Lost Music Network gospel. Why play the same useless drivel the commercial magnates play when there is so much real music available? Anyway, we're going to make full use of your "singles" ish. Lots of good stuff there that we don't have.

Rock 'n Roll in Worcester is flourishing, the Akron of the East! Check out Beast Records, 2 Shale St., Worcester, MA 01604 (617) 752-0329. Their catalogue includes the Blue Moon Band's "Main Street Rag": high-energy trio music paying homage to downtown, and an EP from Krazy Jack and the Heart Attax which contains their hit "Smash Glass". Jack's performances bring back images of early Iggy. He's already taken Boston by storm and despite his accident (accident?) should be back performing soon.

I wrote to Brother George Underbrush in Tennessee and he sent up a couple of copies of his single. Did you realize that when played at 33 it sounds just like Charley Pride? Thanks for the word concerning Brother George. He's going to send us his new material whenever it appears.



## Letters to the Editor

Have you heard about the R. Stevie Moore EP "Four from Phonography"? It sounds like the Bonzos. His address: H.P. Music, 101 Harrison St., Verona, N.J. 07044.

Keep in touch. I'll let you know what's going on in Wormtown.

Dave Goldberg  
WCUW  
950 Main St.  
Worcester, MA 01610 ■

Hi! Boy it was good to hear from you. Your project sounds very promising. My name is Lisa Baumgardner and I put out the first five issues of **Modern Girlz** magazine. Now, it is co-edited by Brian Spaeth and I, and is called **Bikini Girl**. It is much better and more substantial now we feel. Here's a copy of issue 5, which is pretty flimsy cuz I had pneumonia then and couldn't work on it much. I live in Manhattan and just joined an R&B-based band with heavy influence by Little Walter and Sam the Sham. We do originals. We're looking for a drummer who can do the Pharoah-beat, and a lead singer who won't try to ripoff the black sound. We are white. We want the singer to play keyboards—we want someone who's never played keyboards before, cuz he's just gotta play two chords over and over. I went to Kent State for two years then dropped. Then I went to Antioch and dropped. I am 20 years old. I use pseudonyms often and write under names such as Deena Schwartzbaum, Sapphire Schwartz, and Ray Ann Real. I am a manic record collector and a music fanatic, besides artist, writer, guitarist, singer, and free-lance editor. Since I move often I use an Ohio p.o. box as my permanent mailing address, and the address for the zine. My boyfriend sings for the Fleshtones and it's just coincidence that he happens to be interviewed in #5. Before I knew him I decided the F-tones were very hot and warranted interviews. Well I gotta run, but thanks for getting in touch with me. (Where did you see my name?)

P.O. Box 533  
Kent, OH 44240 ■

Address letters to: **The Editor, The Program Guide, KAOS FM, TESC, Olympia, Wn 98505.** Preference will be given to letters related to broadcasting or to topics previously raised in the **Program Guide**. The editor reserves the right to accept, reject or abbreviate letters at his discretion. Only signed letters will be used: pen names or initials are not acceptable.

obit

Joseph William Taco, Jr. (Sept. 28, 1960-June 23, 1978), a supporter of OP who suffered from terminal cancer, died in New York City of an overdose of heroin. Born of black and Portuguese parents in Boston's Roxbury section, Joe is survived by his father—a church janitor. He left Massachusetts in 1974 for the greener pastures of California. After drifting up the coast to Washington, Joe got involved in non-commercial, community radio and hatched the idea of the Lost Music Network. He refused treatment for cancer after consideration of the consequences, and, not surprisingly, suffered a great deal towards the end. He was a devout rock'n'roller, had no desire to die young, and was a close friend. His favorite group was the Velvet Underground.

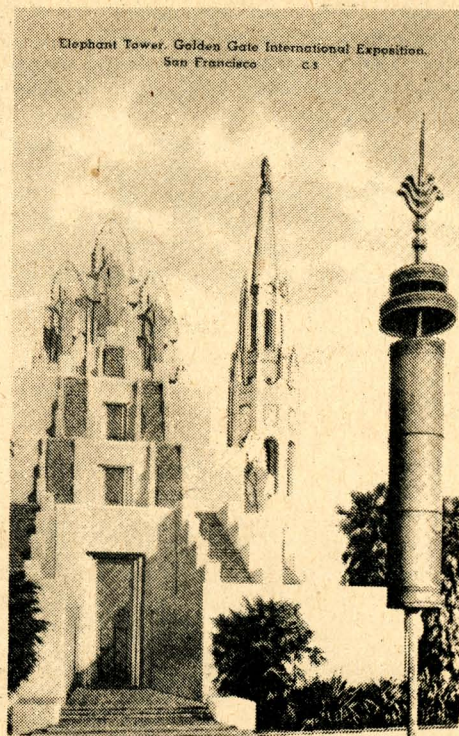
## OP ED

OP's worth is pretty limited in its present format unless we expand and improve. That, after all, is the American way. We are offering a 30 per cent commission on ad space sold for OP. If you think you are up to this, write LMN, PO Box 2391, Olympia, WA 98507 for details.

Also, on terms of content, I envision OP as a forum for people to discuss their visions of music and culture and the ways it relates to the world. I want OP to be a place where viewpoints can be shared on many levels—from professional treatise on the state of the art to the untempered enthusiasm for a piece of music heard for the first time.

The Lost Music Network was set up as an educational organization. Although much can be learned by conveying the words/works of one impassioned with one's subject or art, there is something especially dynamic about the interplay of ideas.

Perhaps it is because this type of learning demands that our brains become participants in the learning process, rather than passive recipients of processed information. We want you to get involved in LMN. Send your letters, tapes, records, suggestions, and ideas. That's it.





# HOW TO LIVE

JOHN S FOSTER

Hell #1: A guy is insistent that the household books always total up properly. Nothing ever balances because he can't add.

Don't insist that everyone think like you. Some people will never like disco.

Take responsibility for everything you do. A terrible thing to do to someone is to agree with all the nasty things they are saying about you even though it's quite possible that they are right on target.

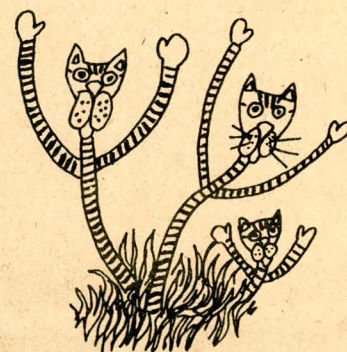
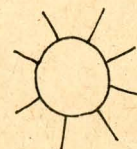
Be nice to people who aren't as smart as you are. Don't assume that your brilliant friends are secure. Badger them most of the time, yet pay them compliments when they least expect it. They'll think you're schizophrenic and may excuse you. They may be right.

Take love. It's painful much of the time. We lap at the slightest chance of it like thirsty bloodhounds. Some things go beyond fun. Sometimes life must be complex. Be tolerant.

I really hate conformists. I believe those who will not open themselves up to the uncommon, the unconventional, should jump out of airplanes. If the first time doesn't change their worldview, they should do it again.

It's not easy being a pop philosopher. Yes it is; so many contradictions. It is so hard to know what one believes.

How to die: Jump out of a plane without a parachute. ■



JOAN MANERI

JPM



There's a new game. Start with "I believe in . . ." and fill in the rest.

I believe in making life easy. This is quite different from the contemporary hedonistic ethic which says, "It's OK if it's fun." I believe in the joy of suffering, the sweet pain of melancholia. I believe in lots of things and sometimes I even follow my own beliefs.

Living is simple. Most people are intent upon making it difficult for themselves. Depression is natural and normal and probably due to your horrible eating habits. If you were a kid your mother wouldn't let you have an ice cream cone every time you screamed for one. Practice a little self-restraint. When you get depressed don't wallow in it. And don't believe everything you read.

Do your own dishes. Do your friend's dishes, too—and don't resent them because they're irresponsible clams. Mow the lawn once every four months whether it needs it or not, or, better yet, get astroturf.

Find one space that holds all your material possessions and no one else's. Think first before attacking your \$600 stereo with an axe. If you want lots of mail write lots of letters. Live for today, not tomorrow.

I live in a basement. My record player is on my right. My TV is at the foot of the bed. My clock is on top of it. It loses 15 minutes every ten hours. I hope I never have to work for a living.

Don't be fussy. Don't worry about germs. Never use more dishes than you want to wash. If you're anal retentive wise up. The world is flawed. Take it easy.

Never do anything you can't live with. Rationalize away all your guilt. Don't count on having many friends.

Whenever anyone gives you an argument about money fork it over. Spend money on your friends. Ask them for money when you're broke and don't "remind" them of all the times you've paid for them. It's inconsequential.

Stand by your principles but always reexamine them and think of your motives.





Ansel Adams

## BLACK VINYL SHOES The Shoes



The shoes not only wrote, arranged and performed the fifteen cuts on this disc, they also recorded and produced the LP and designed the cover graphics. Besides the record, the package includes a Shoes sticker, iron-on and personnel/photo sheet.

After this barrage, one approaches the vinyl itself with a cynical apprehension. Pleasant surprise—*Black Vinyl Shoes* is a light blend of the Hollies, Who, Raspberries, Beattles, and the more moderate moments of Boston and Cheap Trick. While the songs begin to sound fatally similar halfway through side one, the feathery, anonymous vocals are persistently undercut with enough fuzz guitar and metallic riffs to keep the disc from mellowing into oblivion. Occasional economical bits of 12-string and synthesized guitar also help to maintain interest; otherwise those thin harmonies would become hopelessly irritating.

This is not to say that the Zion, Ill.-based Shoes are amateurish. Anybody who can record an LP in a living room with a four-channel TEAC deck and make it sound this polished deserves to be heard.

The tracks are spare and clean, yet dimensional enough to allow the listener to pick out every musician with ease (more than can be said for the typical New Wave release, which sounds uncannily like a \$19.98 car radio filtered through a styrofoam cup). Candidates for Most Noteworthy Cut include "Writing a Postcard" (for the snappy intro if nothing else); "Someone Finer" (interesting snatches of 12-string, layered vocals, breaks and mood shifts—all in 1:44); Bostonish "Fire for Awhile"; and "Running Start" (entirely worthy of AM airplay).

But what the Shoes pack powerfully in musicianship and ambition they lack desparately in the singing/songwriting department. A gusty lead vocalist (Cheap Trickster Robin Zander being the prime example at the moment) could add much-needed energy to any song on the album. Some tunes pale and die for lack of interest as soon as the lyrics come in ("Tragedy"). A touch of humor, drama, and/or bizarre vision would help. The Shoes have gone to a lot of trouble to be heard, and it's puzzling that the music is ultimately so devoid of emotion. The only sign of toughening up comes at the close of side one, with their sole rocker "Capital Gain"; the vocals come to life for the first time on the entire disc and carry the number along in the fashion intended. Hopefully, a promise of things to come. There are only 1000 copies of this LP in existence, which is a pity. With some songwriting collaboration and work in a real studio environment, the Shoes may soon be worthy contenders for the Midwest Power Pop title.

Latest edition of the Shoenews (their fan letter—these guys have thought of just about everything) tells me that the boys' first 45, "Okay/ Tomorrow Night," is being released by Bomp! Records. "Okay" appears on *Black Vinyl* (and also describes itself), but the flip is a new one. I'm already intrigued.

Claude Chapman



From "A Life of George Westinghouse," courtesy of Smithsonian

"HE WAS NOT ALWAYS INFALLIBLE"



"Why are we in business?" George M. Gale asked himself when he became president of the Louis K. Liggett Company after growing up with it. Upon that apparently simple but basic question and upon his fundamentally sound answer, "to make the highest possible net profit on sales"—are based the methods of which he tells here.



# Programmes

## MONDAY

7:00 T.V.O.D.:

Bill Hucks

Thank God it's Monday. New Music to start the week. Convulse and twitch into reality. This could replace your morning cup of coffee.

10:00 STRETCHIN' IT:

Fran Morgan-Tougas

Jazz, ethnic and avant-garde programming designed to educate and stimulate as well as to entertain.

1:00 BLACK AND BLUE ALL OVER:

Lon Scheider

Translation of title: Basically Black music from all parts of the planet, although the U.S. of A. will be our focal point. We are going to get up with reggae, good time blues, and early jazz, as well as get down to some serious searches for musical roots in places like the Mississippi Delta, the West Indies, and, of course, Africa. These two hours are very much an education for me and I welcome suggestions, comments, and history. KAOS Box 45.

3:00 T.B.A.

4:00 MUSIC FROM THE CARDBOARD MAN: Calvin Johnson

Anything but Rock.

5:00 A TOUCH MORE [CLASSICAL]:

Diane deMoulin

An assortment of classical music brought to you by a classical musician—nothing but the best, so tune in to hear classical guitar, piano, or the New York Philharmonic. It's different every week.

7:00 THE ENTROPY HOUR:

John Adams

Rock, Obscure.

10:00 SOUTH SOUND:

Dan Wentlink

Blues, country, jazz, rock, modern music that reflects the southern mentality and lifestyle brought to you by the original long-haired country boy. "Y'all drive safe now, heah!"

### COMMUNITY BILL BOARD

Is a feature of KAOS and a vehicle by which listeners can share announcements with others. General non-commercial information, lost and found animals and a rides wanted or available section, are read four times daily at:

8:00 am	Community Bill Board
10:00 am	Internews
2:00 pm	Community Bill Board
1:00 pm	KAOS News
7:00 pm	Internews
8:00 pm	Community Bill Board
11:00 pm	Internews
4:00 pm	Community BillBoard

## TUESDAY

7:00

MUSIC FOR SMALL ROOMS:

Mark Bonin

Listening to one Seattle FM station one evening, we heard 3 Brandenburg Concertos played – one of them twice.. Because there are plenty of good composers of classical music without the last name of Bach, I've consciously avoided playing any of his pieces. But he did write some good charts, so I finally played a violin partita of his. But that was only after playing pieces by people like Jeanne Farrenc, Lili Boulanger, and Heitor Villa-Lobos. So for a variety of chamber music, break your fast with Music for Small Rooms.

10:00 SAMPLE AND HOLD:

Space

Spans Idioms.

1:00 T.B.A.

3:00 CITY COMMISSION MEETINGS

First and third Tuesdays.

7:00

DIVERTIMENTO:

alternating with CITY COMMISSION Brad Furlong

Divertimento returns for two hours bi-weekly with Baroque, Rococo, and Classical music presented in honor of the composers and classical radio's patron saint DeKoven.

City Commission second and forth Tuesdays.

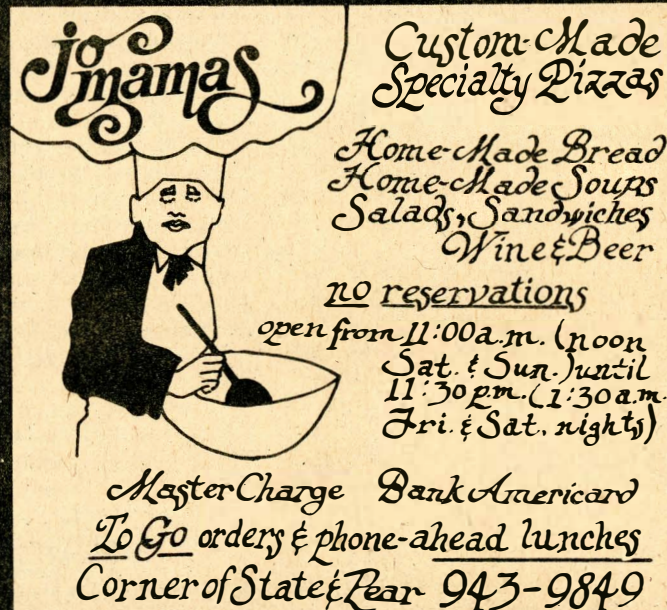
9:00 FOLK\* VOCAL\* COUNTRY:

Rick Fernald

11:00 WHAT'S THE DIFFERENCE BETWEEN  
ROCK AND ROLL?:

Simon Scheeline

Who knows?



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# THURSDAY

**Kirk Russell**

Enjoy the finest selections of baroque and classical music, and informative music commentary.

**Rob Macht/Jananne Gaver**

Progressive and traditional jazz, soul, and reggae. Aural Delights!

## Brent Ray

Rare rock.

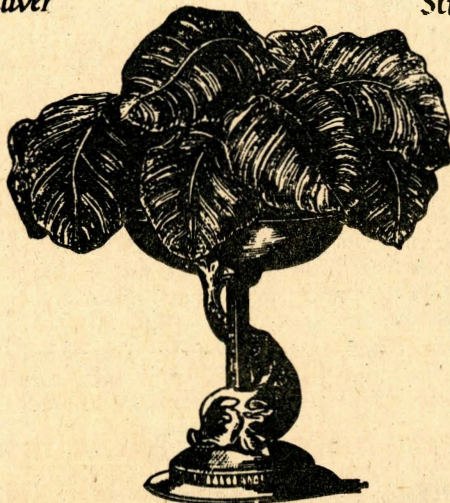
## Calvin Johnson

Well it goes something like this: I come in and play "Anarchy in the U.K.", and such rot. This goes on till six, when I pack up all my stuff, sigh, and say, "I guess I've done enough to destroy the new wave for now." Then I go home, sit in my room for seven days until it is time to go back and spin Eddie and the Hot Rods, "Do Anything You Want To Do". And so it goes, and so it goes . . .

**Bob Sellers/Gary Ernest**

Country, gospel. Alternating with T.B.A.

Olympic Kilns  
Wheels, Books  
Clay & Glazes  
Studio



If we don't have it, we will get it.

## Doug Anders

Tune in and you will hear the real, alert, awake, and alive Odds  
and Other Ends.

**Mark Smith**

More songs about buildings and food. It's too "too too" to put a finger on.

## In Seattle



**the peach tree**  
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● on 2 in the Ave Arcade

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# Programmes

## FRIDAY

7:00 CHICKEN SOUP SHOW:

Barbara Shelnuft Trabka

Start your weekend off right with a variety of great jazz music. I love requests.

10:00 PRIMO STASH FOR THE SENSES:

Win Vidor

Every musical note is guaranteed to give you a pleasurable rush that will activate the chambers of your mind. Listen each week and become reacquainted with your memories as we re-hash the music and sounds that were so familiar to us yesterday.

When you get turned on to Primo Stash, a few of the performers you'll get off with are: Dave Van Ronk, Janis Joplin, Jefferson Airplane, Moby Grape, Velvet Underground, and the Fugs. Each session there'll be selected readings from the meaningful publications that chronicled the 60's counter-culture: The Realist, Evergreen Review, Helix, Psychedelic Review, Avant-Garde, L.A. Free Press, and Oracles.

1:00 FOLK\* COMEDY??

Lisa Eckersberg

3:00 T.B.A.

7:00 PRIME TIME JAZZ:

Diane deMoulin

A truly fine assortment of usual and unusual jazz to help ease yourself into the weekend.

9:00 JAMMIN' WITH JONES:

P.J.

Soul, Jazz.

12:00 RADIO FREE KAOS:

Space

Jazz.

## SATURDAY

7:00 T.B.A.

9:00 RADIO OBSCURA:

Susie Bunker Alvarado

A topical show of rare and obscure nature.

12:00 SCI-FI COMEDY SHOW:

Ford Thaxton/Bill Darkow

This show, recently expanded to 3 hours, is hosted by the Not Ready For Reality players, and features a wide variety of programming for your listening enjoyment. The Science Fiction portion includes music from some of the great film scores of movies and television, news and reviews of current SF films, occasional selected short story readings, and a new SPECIAL weekly feature: A column of news, reviews, and general observations from the west coast editor of STARLOG magazine, David Houston. Backing up the SF will be the Comedy portion, featuring comedy ranging from the insane to the sublime, from nutty nuances to silly songs, from Cosby to Carlin, encompassing the old and the new, the bad and the good, the left and the right, the to and fro, etc. Be ready for the unexpected.

### 3:00 THIS IS YOUR RADIO SHOW:

This time is reserved in the KAOS schedule for people new to programming to do a special one time program in an area of public and community affairs, performing arts, music, political commentary, etc. The person or persons doing the show come to KAOS and work with a licensed engineer who can facilitate the technical side of the show. Or if you can't make it on a Saturday, don't worry, your program can be recorded and someone from the station will air it during the show time. If you or your group would like more information call the Program Director, 866-5267. KAOS is a community access radio station; it wants you.

4:00 SAME TIME NEXT WEEK:

Dave Rauh

New Rock and Roll, Odd Ditties.

7:00 WESTERN SWING\* OLD BLUES\* & DYLAN: T.J. Simpson

10:00 HOMEBREW:

HP/Bill J./Alex

Homebrew will present live and taped music by local artists. Each week will bring a new artist or group to light. Contributions from the community are welcome. Contact us at 866-KAOS for scheduling.

11:00 THE POSSIBILITIES ARE ENDLESS:

Dave Gordon/Everybody else

Instead of a progressive country radio show. I want to introduce the idea of "pure progressive radio"—no categories, no labels, no frills, and no money down. My vision is musically different, my style is basically different. The one thing that binds KAOS is the vision of community radio as something ethereal involved with love and caring and a common understanding of imagination being set free.



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# Programmes

## SUNDAY

### 7:00 THE CLASSIC HICK SHOW:

Bill Wake

Classical music; a fine way to ease into the Sunday from whatever high energy expended the night before. Contemporary, Romantic, and some Baroque, with a touch of joy or comedy. Enjoy this time with me if you please.

### 10:00 PANCAKES AND PRELUDES:

Peter Savin

Classical.

### 12:30 WHAT IT IS:

Kidd Rhythm

My roots are basically from the R and B of the '50s. Still, I haven't really been exposed to all of the artists and their materials. There were only two R and B stations on the Pacific Coast that I was familiar with - both were surprisingly staffed by black DJ's who knew a lot about R and B. Each, Bob Summerise and "Eager Beavers" owned and operated record shops in the area. This was a good set-up - from their shops you could order the pacesetters they were playing. Some of the standard retail record outlets would order the requests but that meant waiting for the distributor. Just as neighborhoods were segregated, so was music. If a white person wanted to hear black music... there were black stations and white stations. The same thing went on in the record shops... the black music would be available only in black neighborhoods. White shops had to special order it. In the '50s a white person going into a black part of town to buy or dig music was labeled trash by other whites, whose negative impression of R and B had labeled it as race music. Through the early '50s up to the early '60s we will travel with various vocal solo and group performers who influenced the white industry. An example can be seen by comparing rock and roll of the late '50s with the R and B of the early '50s. In a number of the top rock and roll performers we can see the black influence on the white idols. Bonnie Raitt, Ry Cooder and the Beatles are just a few of the familiar names that have recorded R and B material. Now you can listen to the original recordings from the 78's, 45's, and LP's on the first and third Sunday of the month from 12:30 PM until 2:00 PM and the rest of the Sundays from 12:30 until 3:30.

### 2:00 THE 2 O'CLOCK COUNT:

Robbin Crook

Robbin Crook first became interested in the criminal injustice system when he got busted and sent to the joint for possession of three-quarters of an ounce of pot. Since his release he has been talking to other people who've been convicted of victimless crimes. The 90 minute program usually features music and interviews that focus around a person's stories and struggles. They're all interesting, some more than others.

### 3:30 NORTHERN LIGHTS:

Katelyn & Mojo

In which Ma Rainey and Beethoven unwrap a bedroll. She says, "They say I do it/Ain't nobody caught me/Sure got to prove it on me." and he says, "What?" Note: On October 15 Northern Lights presents an extraordinary 2-hour interview with Israeli physicist and holistic healer Moshe Feldenkrais, author of **Awareness Through Movement**. This is a special interest event. Our music will return on the following week.

### 5:30 EUROPEAN ROCK FOREVER:

Rhoda Fleischman

Don't you wish you could go to Europe? Would it sound like this? Call in your requests for that European flavor at home. Reading the **Phantom Tollbooth** by Norton Juster 7:00 to 7:30.

### 8:00 IT'S GONNA RAIN:

Todd Parry & Dennis Bloom

Now listen, see, and listen good. This show uses all kinds of music, no one genre will do, see . . . We like classical, we like punk, we like blues, we like folk . . . In short we like what we enjoy. So straighten up, shoulders back, and no sass, see. See if we don't do something you like.

### 11:00 KHYBER TO BORG:

Raleigh Schwenker

This program is divided into two parts. Part I is a 45 to 60 minute stretch consisting of music and information from all aspects of "community music" (possible definition: music created for a distinctly local area, and released through local outlets and stages). Listener feedback is a must in order for the show to be alive and truly useful, so phone-ins are cordially invited. Some of the ongoing topics to be discussed: defining community performance, information on public performance laws and ordinances in the Puget areas, a look at big music festivals vs. local presentations, and other items. Suggestions welcome. An on-air "resource point" for musicians, poets, and media people of all sorts will be presented each week toward the middle of Part I (non-commercial interests only).

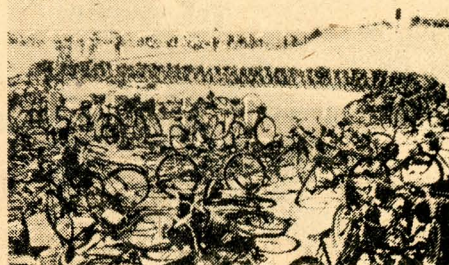
Part II is a combination of readings (poetry, stories, and news) from and about North and Central Asia, the Middle East, and the point where all these blend: Eastern Europe. We will be banging across years and hundreds of thousands of miles of little-travelled territory, musically and geographically. Good late night adventure movie-radio to eat, sleep, or do anything by. Along with any requests for contemporary song you will have to request a song from a land or an area of the world, your choice. Live dangerously—pick a nation today. Information on short-wave broadcasts will be given every hour or so after midnight. ■

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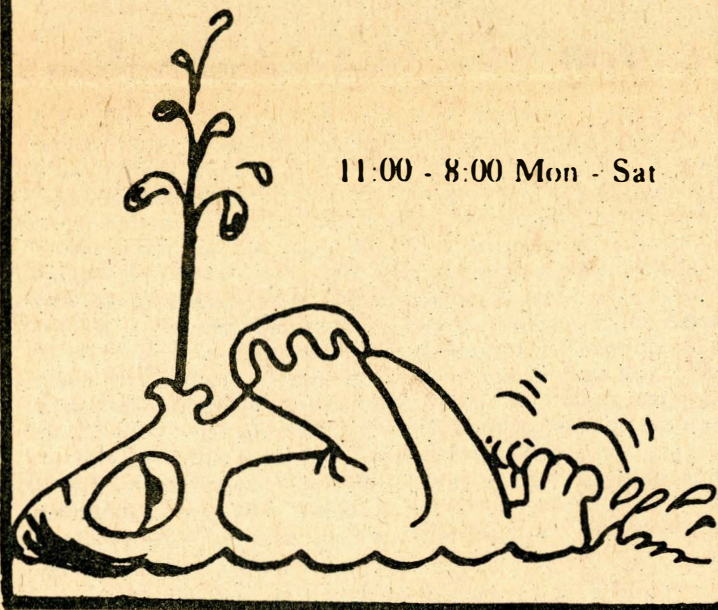
# Record Reviews

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### WCUW Music Poll '77

1. Television-Marquee Moon 75½ points
2. Glenn Phillips-Lost at Sea (import) 45½
3. Alan Mann-Free Arts/Enterprise (AMDAGG) 39½
4. Talking Heads-77 28½
5. David Grisman Quintet (Flying Fish) 25½
6. Robin Williamson-journey's Edge (F. Fish) 25
7. Gary Wilson-You Think You Really Know Me (GTW) 22½
8. Bruce Cockburn-In the Falling Dark 22
8. Deaf School-Second Honeymoon/Don't Stop the World 22
9. Dollar Brand-Children of Africa (Enja) 19½
10. Kochachiro Miyata-Shakuhachi (Nonesuch) 15



MANTLER'S HAPLESS CHILD WITH WORDS AND COVER BY EDWARD GOREY.

How about Michael Mantler? Mantler takes texts and puts music to them ... nothing radical there. The music is "jazz." Well, I don't know about that. Amazing adaptations.

**No Answer** from Beckett's *How It Is* with Jack Bruce, Carla Bley, and Don Cherry; **Silence** from Pinter's play with Chris Spedding on guitar and the voices of Carla Bley, Robert Wyatt, and Kevin Coyne; and Edward Gorey's *The Hapless Child* (complete with Gorey cover) with Wyatt, Bley, Steve Swallow, Terje Rypdal and Jack DeJohnette. This is true fusion music — jazz, rock, literature — and it is very exciting. In a similar vein is the one essential chronotransduction, the 3-LP *Escalator Over the Hill* by Carla Bley and Paul Haines. They are all available through New Music Distribution Service, 6 W. 95th St., NYC 10025 for \$5 per record. NMDS is a non-profit organization that distributes independently produced new music records. ■

**BRAD LONG**

LOVE ME AGAIN • COME TO ME



**Brad Long**—Love Me Again/Come to Me (Music Stand, 1304 E. Broadway, Logansport, IN 46947 \$2 PS). Either Brad or all of Logansport is living in a time-war. This is 1966 all the way—two real good love songs. This is years before power-pop and sounds even better. For other lovers of the Rubinoos, Rubettes, and the Ramones.



**Roxy Music**-All I Want Is You - Your Application's Failed (Island UK). Unlike many punk groups Roxy Music always came off better on album. The flip (not on an album) sounds like little more than a jam. 6

**Alberto y Lost Trios Paranoias**-Old Trust - Neville - Teenager in Schtuck. How can one not be recondite when faced with groups like this.. Eclectic. 4

**The Jam**-The Modern World - Sweet Soul Music - Back in My Arms Again (live). "Modern World" is some kind of punk classic that transcends the genre. Live R and B cuts on back are pallid in comparison to the originals. 7

OP 13 the program guide  
**Alberto y Lost Trios Paranoias**-Snuff Rock. (Stiff) Tame stuff. More punk parodists.. 5

By way of explanation: 1 and 2 equal poor; 3 and 4 equal fair, 5 and 6 equal good, 7 and 8 equal very good, 9 and 10 equal excellent.

# MUSIC GNU

October		Cover
2	John Fahey	
6,7	Larry & Michael Tucker	1.00
9	Jeff Lorber	3.00
13	Ashish & Pranesh Khan	3.00
14	Charlie Macguire	1.00
16	Eddie Jefferson & Richie Cole	5.00
20,21	The Still Nameless Players	1.00
23	David Friesen & John Stowell	3.00
27,28	Trillium	1.00
30	Woody Shaw	5.00

Gnu Deli is located in downtown Olympia on the corner of West Thurston Avenue and Capitol Way. Serving fine soups, sandwiches, desserts, imported beer and wine. Open Monday thru Saturday 11:30 am to 11 pm. 12 pm on weekends.

**GNU deli**

The Lancers—"See You In Seattle (At the Big World's Fair)"/"Young in Love" Side 1 is boring, schmaltzy, lounge music—garbage. On the other hand, Side 2 is just plain (syrupy, romantic) dumb. Made as a promotion for the Seattle World's Fair in 1962. I give it a seven.

Calvin Johnson



**JAZZ ALBUM**

**Dardanelle—Song For New Lovers** (Stash Records, PO Box 390, Brooklyn, NY 11215). She's a beautiful young black woman astounding the regulars in the Lenox Ave. Jazz Grille this wintry Monday, 1942. Her diction and phrasing are superb, she's a jazz singer—an authentic jazz singer alright—and she plays that piano "just like a man". This is a white woman though and this ain't Harlem, and, it's hard to believe, but Dardanelle was a "New Jazz Star" in 1945. Now she's recorded her first album since 1949, and it's obvious that we've been deprived a great talent for almost thirty years. On this set she breezes through nine old and new songs with the sterling accompaniment of Bucky Pizzarelli (guitar), George Duvivier (bass), and Grady Tate (drums). I've always hated jazz guitar. Pizzarelli, however, makes me drop all bias when I listen to his work on this album. It all sounds so good. Dardanelle must have just swept them along with her, and I'm sure her feet never hit the ground. She even makes a Billy Joel tune (no singing) and a Carol Sager/Melissa Manchester catastrophe sound worthy of her selection. That takes magic. This, in short, is someone who makes everything she sings meaningful—or as meaningful as mush can be. She makes the popular song vocalists of today sound like bluejays. Bluejays, incidentally, are totally bereft of talent.

John Foster



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## SOME SINGLES

**Destroy All Monsters**—Bored/You're Gonna Die (IDBI Records, PO Box 7241, Ann Arbor, MI 48107 \$2 PS). Old-timers Michael Davis and Ron Asheton prove they can still do it in these two outstanding rockers highlighted by unusual sax and Niagara's new-age vocals. 8

**Leila and the Snakes**—Rock and Roll Weirdos/Pyramid Power (Asp Records, PO Box 29502, San Francisco, CA 94129 \$2 PS). Described as sounding like an off-broadway musical, or was it off-off Broadway? There doesn't seem to be much social significance here, but so what. Everyone likes it. 7

**Cinecyde**—Black Vinyl Threat EP (Tremor Records, 403 Forest, Royal Oak, MI 48607 \$2.50 PS). There may be some social significance here. There is a hard-core snarl dedicated to "radio station programmers who held back music". Except for "Secret Agent Man" this is exhilarating punk, unlike last year's heavy-metal but still excellent "Gutless Radio". 8

**The Dark Side**—Wholesale Diamonds EP (John Graboski, 8 Cedar Ave, apt. B, Towson, MD 21204 \$2.50 PS). What R&B might sound like if one has only heard old Rolling Stones and Bryan Ferry. I find myself playing it more and more. 7

# OP PLUGS



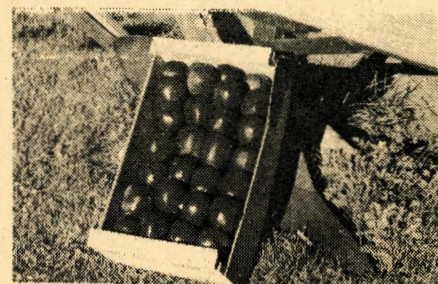
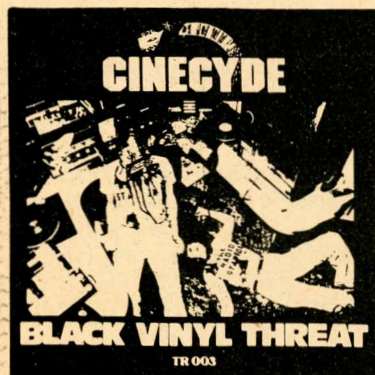
OP 14 the program guide

I guess we're too late to plug *Modern Girlz* (PO Box 533, Kent, OH 44240 \$1) since it's now *Bikini Girl*, but on the basis of MC#1 I would highly recommend investing in anything that Ms Baumgardner involves herself in. #5 includes an excellent interview with the Fleshtone's Peter Zarella, a hilarious TV Guide parody, and Mona Lisa on film. The lay-out is a bit cluttered (common to punk 'zines) and the editor's drawings are not worth the space allotted them. Also, if one wears a bikini through the streets of New York in the middle of winter, one must expect to contract pneumonia. Oh hey, we plugged it anyway.

*Stelazine* (1212 E. Pine, Seattle, WA 98122 \$.75) reminds us of the underground newspapers that sprung up all over the place in the late '60s. It is a political paper about the Seattle punk scene and the hostile response it has gotten. The lay-out of #2 was crude and the graphics wore thin, but the writing showed an intensity of feeling not found except in the most rabid fanzines, and no one could possibly get closer to capturing the spirit and confidence of Seattle punk. We predict papers like this will exist in every boring city in the USA within the next five years.

*High Voltage* (A.5483 144th Ave., Holland, MI 49423 SASE) is jammed full of info about obscure music. The editor is very knowledgeable about rock and has a simple, direct reviewing style which is extremely effective. The only real problem is the telegram typing is packed in so tight that it's hard to read.

We sense a bid for legitimacy being made with *Life In Hell* No. 6 (6447 Orange St., Suite 105, L.A., CA 90048 \$1) which is, quite simply, the best ever. If you have not seen *LIH* previously because of blind ignorance or the prohibitive cost, rejoice. #6 and all past issues are available now at \$1 plus 25 cents postage, or \$7 for all six. This is an amazing discount. Editor Pierre Bemis is a talented cartoonist and graphicist hopelessly obsessed with his own miserable existence. Whether everything funny must be tragic is open to debate; however, this makes us laugh. Included: "True Tales of Disneyland", "Still More Forbidden Words" (as seen in *Wet Magazine*), "Prevencion de Accidentes" (!), and the sober "LIH Culture Report".







### The OP Playlist

Elmo Hope: Last Sessions, Volume 2 (Inner City)  
 Gunter Hampel's Galaxy Dream Band (Birth)  
 Beaver Harris - 360 Degree Music Experience (360 Degree)  
 J T Brown: Windy City Blues (Pearl - Delmark)  
 John Martyn: One World (Island)  
 Reilly and Maloney: Alive (Freckle)  
 Savoy Jazz Reissues (dist. by Arista)  
 Suicide (Red Star)  
 Murray Head: Say It Ain't So (A and M)

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